

Aus der Oper „La Magnanimità d' Alessandro“ von Ant. Cesti. Poesia di Franc. Sbarra.  
Partituren ebendort. Ohne Jahreszahl; ich halte sie für eine seiner letzten Opern und enthält sie mehr  
mit 2 Violinen begleitete Arien als irgend eine andere seiner Opern.

SINFONIA. (2 Viol. u. Bass.)



*Fine.*

+) gis statt g. ++) Original.

\*) vielleicht a cis d e

 Der Uebergang zur Dominante verrät D. C. sin al Fine.  
 noch die Unbehilflichkeit in der harmonischen Behandlung.

Ein Terzett aus dem Prologo.

Eternità.

Età Antica.

Secolo Presente.

Basso.

ne ri - por-ti al-la lu-ce il suo gran cuo - re,

ne ri - por-ti al-la lu-ce, al-la lu-ce, al-la lu-ce il suo gran cuo -

ne ri - por-ti al-la lu-ce, al-la

5 6

ne ri - por-ti al-la lu-ce il suo gran cuo -

re, ne ri - por-ti al-la lu-ce, al-la lu-ce, al-la

ne ri - por-ti al-la lu-ce, al-la

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re, il suo gran cuo - re.

Che trà le glo - rie. . . . .

sue fia la mag - gio - re, es - ser d'altra Ales - san - dra om -

The first system of the musical score. It consists of a vocal line (Soprano) and a piano accompaniment (Grand Staff). The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a treble and bass clef. The lyrics are: "sue fia la mag - gio - re, es - ser d'altra Ales - san - dra om -".

- - - bra e fi - gu - - - ra

Che trà le glo - rie . . . . sue fia

Che trà le glo - rie . . . . sue fia la mag -

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "- - - bra e fi - gu - - - ra", "Che trà le glo - rie . . . . sue fia", and "Che trà le glo - rie . . . . sue fia la mag -".

la mag - gio - re, es - ser d'altra Ales - san - dra om - - - bra e fi -

gio - re, es - ser d'altra Ales - san - dra om - - - - - bra e fi -

che trà le

The third system of the musical score. It continues the vocal and piano parts. The lyrics are: "la mag - gio - re, es - ser d'altra Ales - san - dra om - - - bra e fi -", "gio - re, es - ser d'altra Ales - san - dra om - - - - - bra e fi -", and "che trà le".

glo - rie . . . . . sue fia la mag - gio - re es - ser d' altra A. lessan - dra

gu - - - ra, es - ser d' altra A. lessan - dra

gu - - - ra, e fi - gu - - - ra che trà le glo - rie . . . . .

7 6 #

om - - - bra e fi - gu - - - ra, es - ser d' altra A. les -

fia la mag - gio - re, es - ser d' altra A. lessan - dra,

tu - e, che trà le glo - rie . . . . . tue fia la mag - gio - re,

4 #

(g) san - dra, es - ser d' altra A. lessan - dra, om - - - bra es - ser d' altra A. les -

om - - - bra e fi - gu - ra es - ser d' altra A. lessan - dra

es - ser d' altra A. lessan - dra, om - - - bra, om - - - bra,

(c)

\*) *l'autet*:

san - dra om - bra e fi - gu - ra.

om - bra e fi - gu - ra. . . . .

om - bra e fi - gu - ra.

The musical score consists of three vocal staves (Soprano, Alto, and Bass) and a piano accompaniment. The vocal parts are in 3/4 time and the piano accompaniment is in 3/4 time. The key signature has one sharp (F#). The lyrics are: "san - dra om - bra e fi - gu - ra." and "om - bra e fi - gu - ra. . . . .".

# 1. Akt, 8. SCENE.

„ARIA.“

(Viol. I.)

(Viol. II.)

Clearco.

Che cru - da bat - ta - glia,

The musical score for the first system of the scene. It includes staves for Violin I, Violin II, and the character Clearco. The piano accompaniment is also present. The lyrics for Clearco are: "Che cru - da bat - ta - glia,".

che cru - da bat - ta - glia, che fie - ri guer - rie - ri, a -

The musical score for the second system of the scene. It continues the vocal and piano parts from the first system. The lyrics for Clearco are: "che cru - da bat - ta - glia, che fie - ri guer - rie - ri, a -".

mo-re, ti - mo-re, non so, non so chi più va - - glia, che

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a series of rests, followed by a melodic phrase. The piano accompaniment consists of two staves, treble and bass, with a key signature of one flat. It provides a harmonic foundation for the vocal line with chords and moving lines.

fie-ri guer-rie-ri, a - mo-re, ti - mo-re, non so, non so chi più va - - glia,

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same musical style. The vocal line has a more active melody in this system, with several eighth and sixteenth notes. The piano accompaniment continues to support the vocal line with harmonic accompaniment.

che cru-da bat - ta - - glia, che

The third system concludes the musical piece. The vocal line features a final melodic phrase. The piano accompaniment provides a concluding harmonic support. The overall structure of the score is typical of a short vocal piece with piano accompaniment.



eru-da bat - ta - - - - - glia, se l'u - no - m'ac - cen - de a tal che mi

sfac - - - - - cio, e l'al - tro di ghiaccio quest' a - ni - ma ren - - de. On - de

*tr*  
in un i - stes - so lo - co pro - vo un E - t - na ancor lo di ge - lo e fo - - - - - co,

pro-vo un Et-na ancor lo di

ge-lo e fo - - - co.

Detailed description: This block contains two systems of musical notation. The first system has three staves: two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The second system also has three staves: two vocal staves and a piano accompaniment. The lyrics are written below the vocal staves.

### 3. Akt, 7. SCENE.

(Viol. I.)

(Viol. II.)

Aliffa.

Bello u - san - za, cer - to sî, sî, cer - to

Basso.

Detailed description: This block contains musical notation for five parts: Violin I, Violin II, Aliffa (soprano), Bass, and piano accompaniment. The tempo is marked 'c' (crescendo). The lyrics are written below the Aliffa staff.

*fehler*

sf, certo sf, bella u-san-za, certo sf. Ch'oggi di han tro -

va-te cer-te genti nell'an-dar co-me pa-renti trà le da-me ri-gi -

# # 6 7 # 6

ran-do, ri-gi - ran-do le lor da - me de bel

traf - fi - chi d' A - mo - re il me - glio - re si ne' go -

zia og - gi co - sì

Bell' u - san - za, cer - to sì, sì, cer - to sì,

cer - to sì, bell' u - san - za, cer - to sì, cer - to sì.